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The
Israel Sack
Collections
of
American Antiques

Boston
Israel Sack
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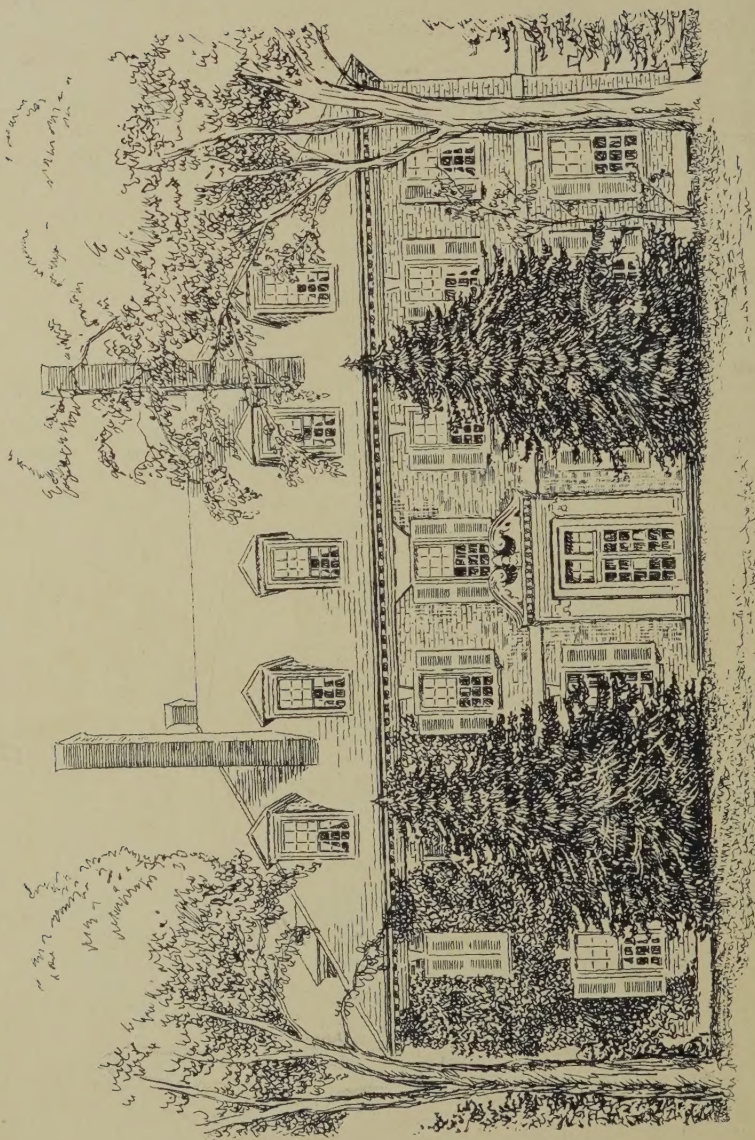
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Sack

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“Westomere” at New London, Connecticut

MR. SACK wishes to draw attention to one of his recent activities in the field of American antiques. His acquisition of the Arthur L. Kelley Collection which he sold in Boston has been followed by the purchase of “Westomere”, Mr. George S. Palmer’s country estate at New London, Connecticut, containing his well-known collection of Georgian furniture.

Mr. Sack purchased “Westomere” in the belief that it would interest collectors to inspect the Palmer collection in its original environment. These rare and important pieces of furniture, porcelain, pottery, paintings, and the like comparable only to the best exhibitions in our national museums, will be sold direct from New London.

Mr. Sack will reside at New London during the summer months to meet his clientele. He desires to extend hospitality to all collectors and lovers of antiques who care to visit “Westomere”. Admission will be by special appointment only. Admission cards may be had on request.



The Drawing Room

THE DRAWING ROOM at "Westomere" contains an extremely rare group of Chippendale pieces. The wingchair is from the workshop of William Savery as are also the two lowboys on the window side of the room. There are two three-part Chippendale settees and other pieces of unusual beauty and rarity. The walls of this room are cream color, the draperies antique red damask.

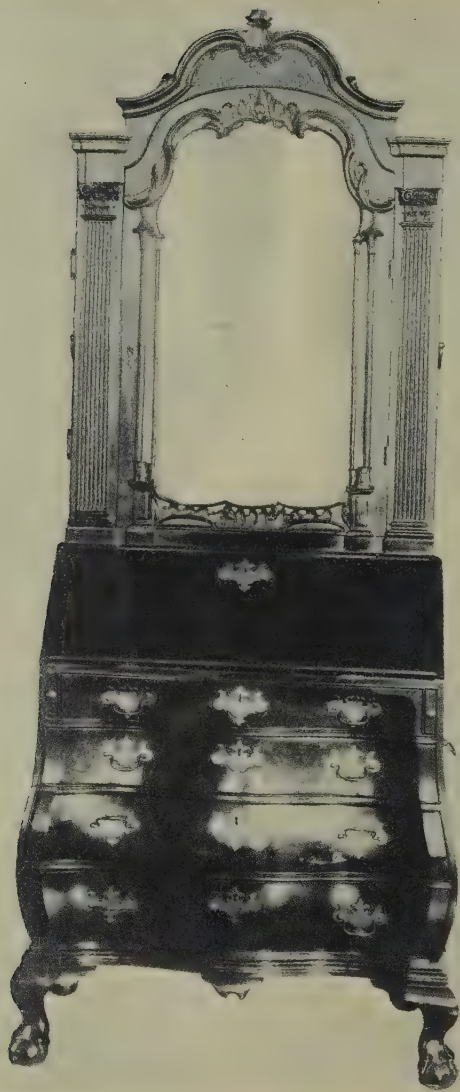


The Dining Room

THE DINING ROOM at "Westomere" has a fine three-part Sheraton mahogany dining table, and chairs, a sideboard and two china cabinets in Hepplewhite design. The sideboard is an unusually fine example of American cabinetwork. It is of Philadelphia origin.

The china cabinets contain a collection of colored salt-glaze and Whieldon pottery. This collection of almost a hundred items, each one of which is extremely rare, is one of the finest in existence. Many of the pieces were at one time part of the famous Pendleton collection, and were purchased from Mr. Pendleton.

The paneling of this room is in old ivory with hangings of jade-green antique damask.



Kettle-bottom Secretary-Desk

AMERICAN, CIRCA 1760

AN EXCEEDINGLY RARE type of secretary, in mahogany, probably made in Newport. The lower case is Bombe and contains four drawers in reverse serpentine form, a very unusual feature. The base molding follows the contour of the body which stands on four eagle ball and claw feet. The lid encloses a remarkable interior of twelve small drawers and a locker door in the center with concave carved fan. The drawers and blocking also are Bombe in form to correspond with the lines of the outer case. The upper case contains a mirrored door, framed with scroll carving, at either side of which are delicate pilasters, capped in classical design. The top is of the hooded variety with scroll pediment. The piece is equipped throughout with original hardware. Altogether, this is one of the rarest examples of American cabinetwork extant. *Palmer Collection.*



Carved Pie-crust Table

AMERICAN, CIRCA 1760

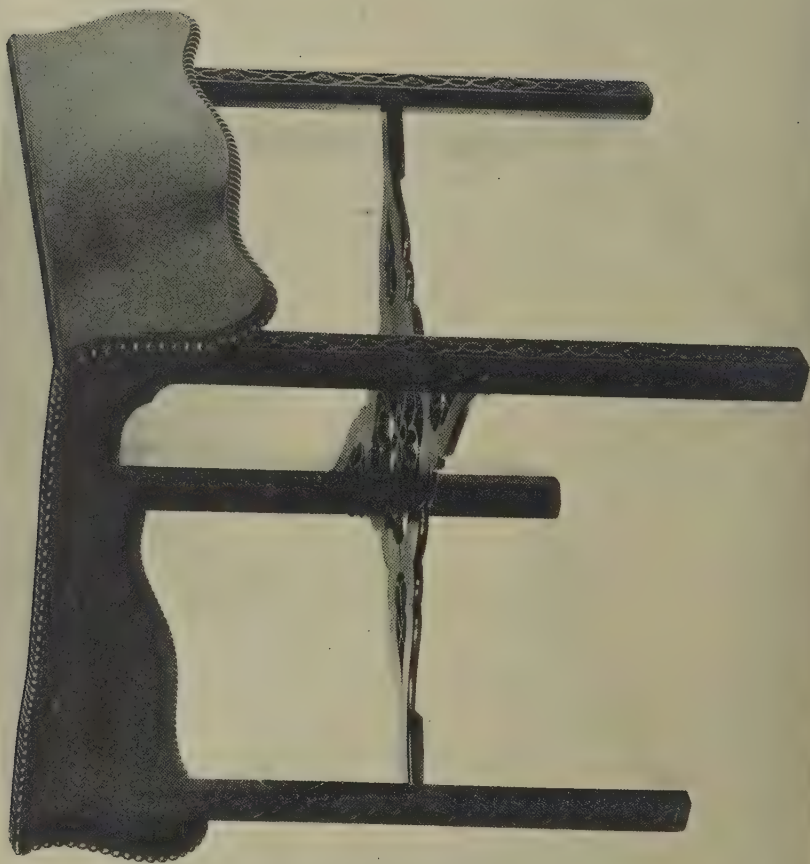
A^N EXTREMELY ATTRACTIVE and graceful mahogany tip table of the most desirable type. The plain raised molded edge of the top is scalloped. The base is delicate in construction and is carved with raised leafage design as are also the legs which terminate in oval ball and claw feet. *Palmer Collection.*



Philadelphia Lowboy by William Savery

AMERICAN, CIRCA 1760

A BEAUTIFUL EXAMPLE of Savery's work in figured mahogany with original pierced brasses. The piece contains one long drawer, and three small drawers beneath, the center one of which is carved with a very fine shell and flower medallion of concave form, radiating from which are carved scrolls of leafage in relief. The corners of the body are chamfered and carved with fluting. The legs are enriched with carving of acanthus leaves and terminate in ball and claw feet. *Palmer Collection.*



Pembroke Table

ENGLISH, CIRCA 1760

MAHOGANY DROP-LEAF TABLE in the Chinese taste. The top is gracefully shaped with heavy carved edge. The four straight legs are incised carved in typical manner, and braced with an ornamented pierced carved stretcher of unusual design. The piece contains one shallow drawer with incised carving. A very desirable example. *Palmer Collection.*



Chippendale Wingchair

ENGLISH, CIRCA 1760

A COMFORTABLY DESIGNED chair in mahogany with leafage-carved cabriole legs terminating in ball and claw feet. The rear legs are round and have slight carving on them. This is a fine and rare piece. *Palmer Collection.*



Chinese Chippendale Upholstered Armchair

ENGLISH, CIRCA 1760

A GRACEFUL EXAMPLE of mahogany armchair in the Chinese taste. The scrolled arms are slightly ornamented with carving. The front legs and brackets, typical of this style, are incised carved in refined manner. An interesting bead molding extends round the seat frame. This chair was purchased from an old Philadelphia family, in whose possession it had been for many generations. A very fine and rare example. *Palmer Collection.*



*Set of Four Philadelphia Chairs
in Chippendale Style*

AMERICAN, CIRCA 1760

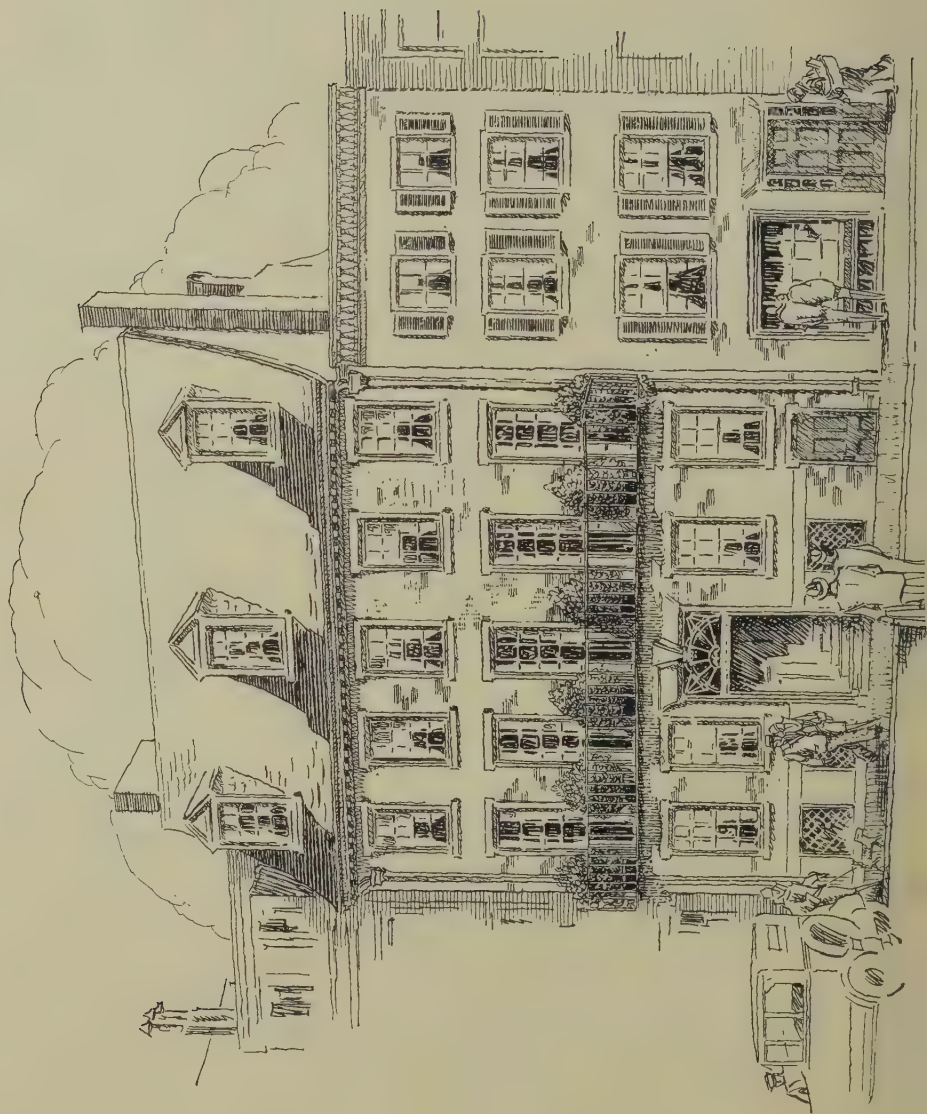
THE HANDSOME BACKS have yoke-shaped crest rails with carved centers and ends. The pierced splats are carved with pendant drapery, and the deep-flaring seats have carved frames. Cabriole legs, with leafage carving, terminate in eagle ball and claw feet. The wood is of mahogany. This is an extremely rare example. *Palmer Collection.*



Chippendale Upholstered Armchair

ENGLISH, CIRCA 1750

A MAGNIFICENT SPECIMEN of the Georgian armchair, in mahogany, profusely carved and ornamented in the best tradition of the period. The arms are enriched with raised carving of scrolls and leafage. The front legs are beautifully carved in similar manner with raised cartouche and scroll carving terminating in paw feet. The rear legs are also embellished with carving. This chair is one of a pair, the other of which was purchased by the Metropolitan Museum of Fine Arts, New York City. *Palmer Collection.*

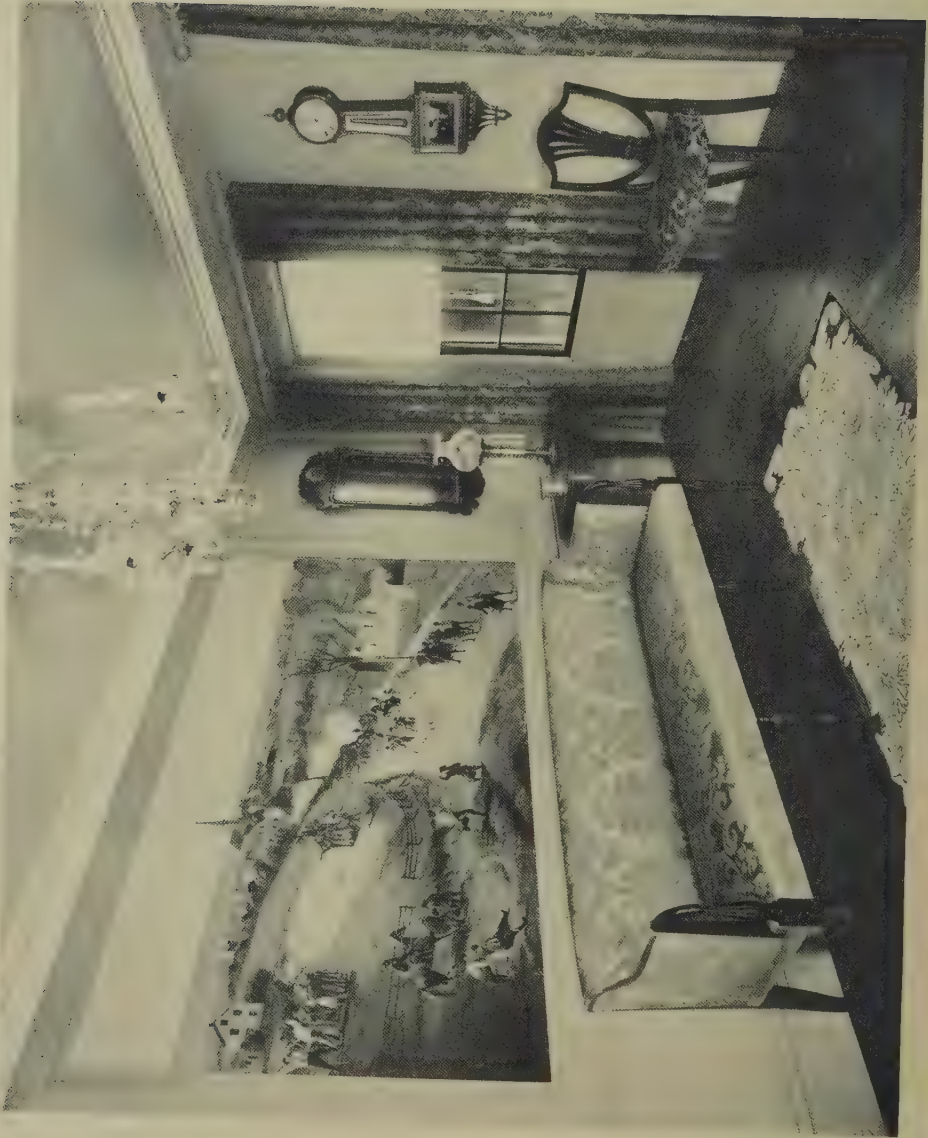


Eighty-Five and Eighty-Nine Charles Street

MR. SACK's personal business address is Eighty-nine Charles Street. This old Beacon Hill house has been recently restored to its original condition. Paneled rooms and old fixtures have been added to furnish an appropriate setting for the Sack collection of antique furniture and objects of art. There are ten display rooms which contain the finest American antique furniture to be obtained in this country.

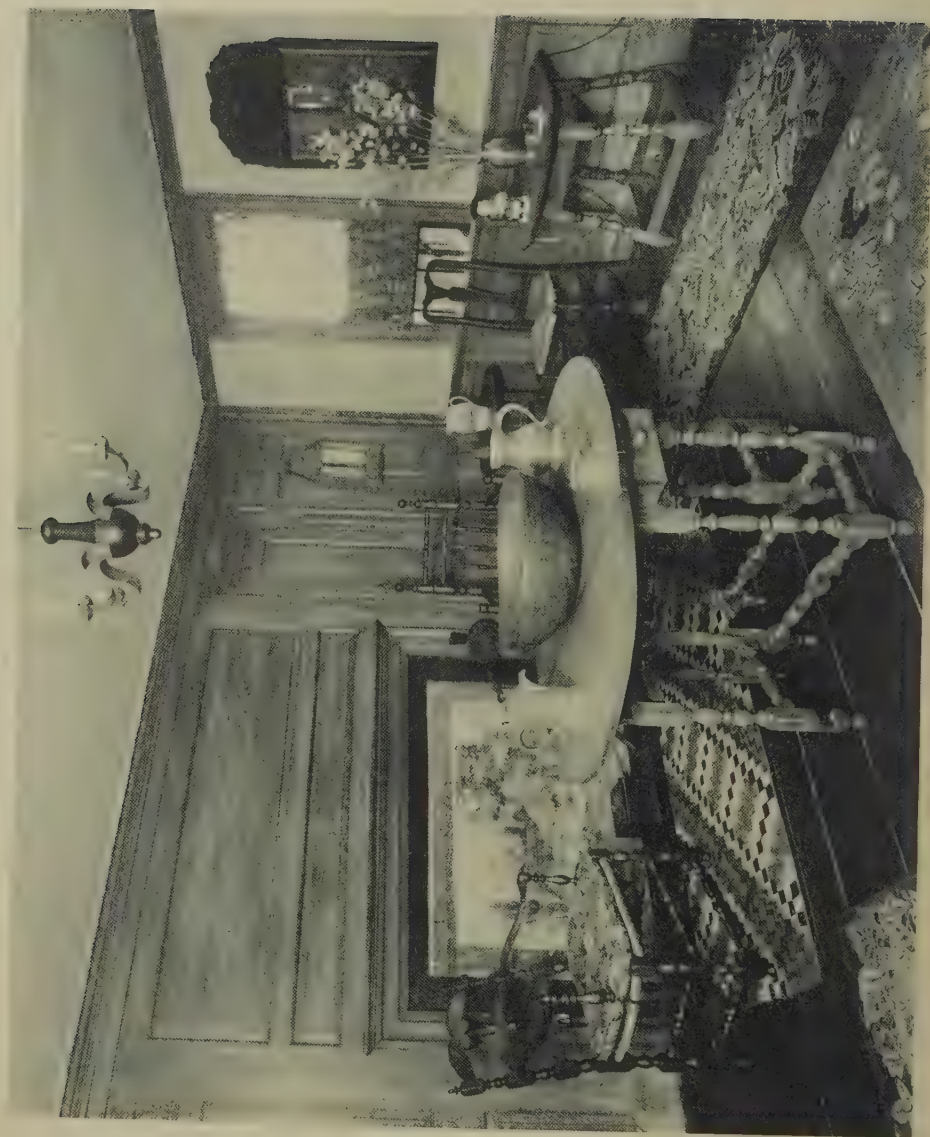
In connection with the Charles Street shop, Mr. Sack maintains exhibition rooms at 383 Madison Avenue, New York City, for the purpose of meeting clients who do not find it convenient to come to Boston. Here he carries a large and comprehensive stock of the same character as that on sale in Boston.

Eighty-five Charles Street, Boston, is the original home of the antique business founded by Mr. Sack. Here, in 1903, he established a cabinet repair shop and in 1905 an antique shop. The building has been remodeled to accommodate the reproduction hardware and fixture business, a separate enterprise, operated under the name of the I. Sack Cabinet Hardware Company. Practically every type of furniture hardware, as well as examples of early lighting fixtures and household hardware, has been faithfully copied for present-day use. An illustrated catalogue of reproduction hardware is available to those interested.



An Eighteenth Century Room

A SMALL ROOM OFF the entrance hall contains a wall-paper panel depicting the Battle of Lexington and Concord. This wall paper is in color and shows the English troops marching in formation between the two towns as they are fired upon by the colonists. The scarlet of the British coats is repeated in the damask curtains. The wall treatment is light green. The room is furnished with Sheraton, Hepplewhite, and Chippendale furniture in mahogany.



A Pine Paneled Room

AN EARLY PINE PANELED ROOM, circa 1740, contains examples of maple and pine furniture. The walls of this room are yellow with window shades of old red and yellow chintz. The furniture represents the best of its kind obtainable. It has been selected for intrinsic merit as well as decorative suitability.



Philadelphia Highboy by William Savery

AMERICAN, CIRCA 1760

A REMARKABLE EXAMPLE of Savery's work in entirely original condition. In the top and lower bodies are twelve drawers which have the original brasses and key plates. The small center drawer in the lower case is carved with a very fine shell of concave form, radiating from which are carved sprays and scrolls of leafage in relief. The shaped skirt is enriched in the center by a slightly convex carved shell. The piece stands on cabriole legs which terminate in ball and claw feet. The knees of the legs are richly carved with acanthus leaves. The corners of the upper and lower cases are chamfered and carved with fluting. The moldings of the bonnet top are of simple design, surmounted on either side by carved urns and flame finials. The center finial is formed of rocaille scrolls and leafage with an elaborate raised carved cartouche and scrolls of leafage underneath.



New England Block-front Desk

AMERICAN, CIRCA 1770

IN FIGURED MAHOGANY with original hardware. The slant top encloses a handsome interior of small drawers arranged in two tiers with pigeonholes above. The four drawers have raised and depressed blocking in concave pattern, carved from the solid piece. The base molding is shaped to conform with the blocking of the drawers. It stands on four ball and claw feet of the most desirable type. This piece is in original untouched condition.



Block-front Chest-on-Chest

AMERICAN, CIRCA 1770

IN FIGURED MAHOGANY with old brasses. The upper case has reeded pilasters and a center drawer with carved fan. The pediment is of the bonnet-top variety, ornamented with carved rosettes and three carved finials. The lower case contains four drawers with raised and depressed square blocking, and a dressing table slide above. It stands on ball and claw feet. This extremely rare type of chest-on-chest, was recently purchased from a family in whose possession it had been for six generations. It is in original condition.



Chippendale Carved Armchair

AMERICAN, CIRCA 1760

AN EXAMPLE OF Chippendale design with refined Chinese taste, in mahogany, attractively carved and fashioned. The seat is covered in antique green damask with appliqué of petit-point. The chair was once the property of Arthur Middleton, signer of the Declaration of Independence. It is a very rare and valuable item from an historical viewpoint.



Connecticut Highboy

AMERICAN, CIRCA 1760

A RARE EXAMPLE in figured mahogany with original bale handles. The upper and lower bodies contain five large and six small drawers. The center drawers of both upper and lower cases are ornamented with carved fans. The skirt below is cut in curved fashion. The piece stands on cabriole legs which terminate in duck feet. The corners of the upper case are chamfered and carved with twisted fluting. The bonnet top is formed by two molded scrolls which terminate in simple incised carved rosettes. At either side and in the center are three carved flame finials. This piece is in original untouched condition.



Chest of Drawers

AMERICAN, CIRCA 1790

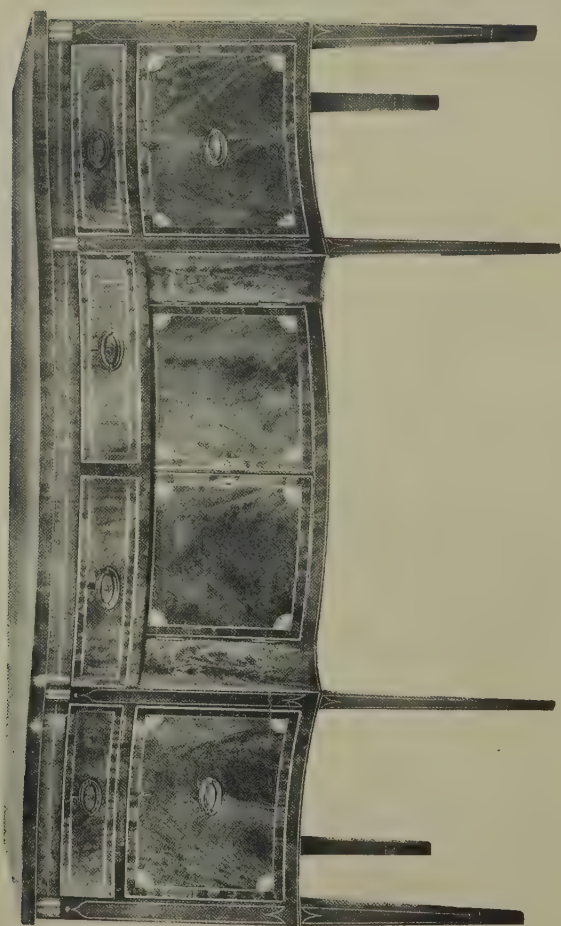
A VERY RARE and beautiful chest of drawers made in the vicinity of Portsmouth, New Hampshire, mahogany, with satinwood inlay. The four drawers are veneered with crotched satinwood in rectangular and oval design, and are further ornamented with lines of black and white inlay. The skirt is shaped and is inlaid with an oval of satinwood. The piece stands on gracefully canted French bracket feet. An extremely attractive New England piece.



Tambour Secretary

AMERICAN, CIRCA 1790

AN EXCEPTIONALLY RARE type of secretary in mahogany with inlay, attributed to a Salem, Massachusetts cabinetmaker. The lower body contains three straight-front drawers with lines of satinwood inlay, and the original brass hardware. Both upper and lower cases are enriched with panels of satinwood inlay in drop pattern. The upper case is unusual in construction. It is bow-shaped and the lid is patterned to correspond in outline. The delicate tambour conceals one long and two small drawers, above which are arranged a series of pigeonholes.



Hepplewhite Sideboard with Serpentine Front

AMERICAN, CIRCA 1785

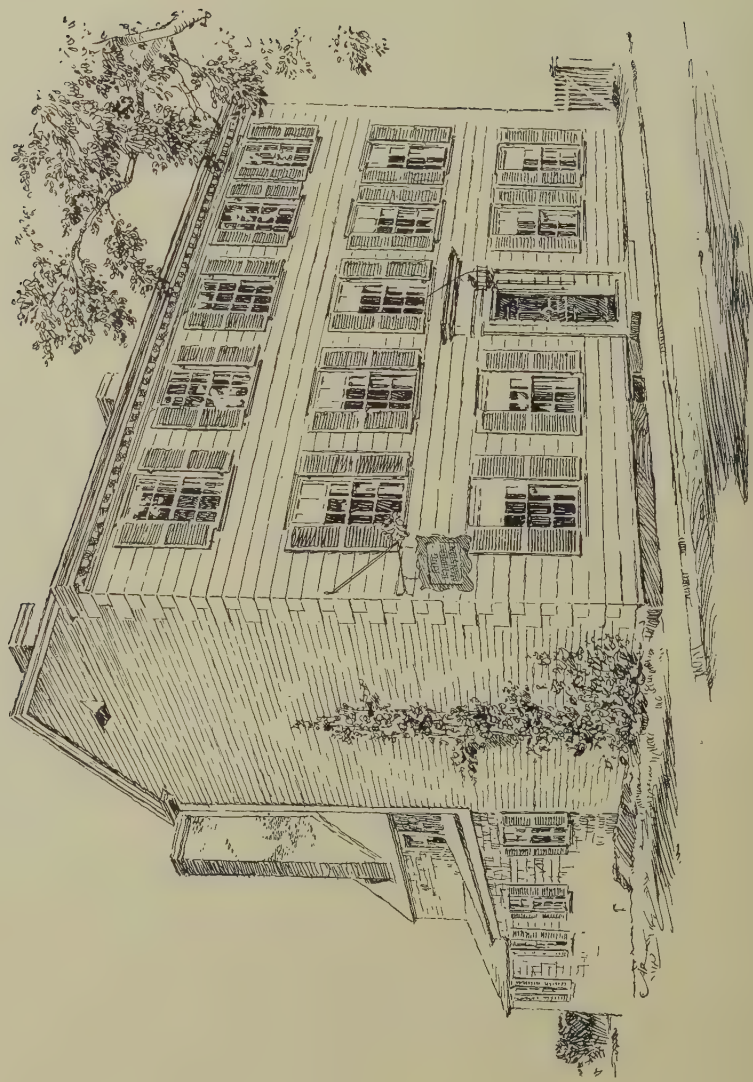
THE FRONT is equipped with four drawers and cupboards below. It is faced with beautiful crotch mahogany which is paneled with satinwood inlaid lines. The panels on the cupboard doors have fan inlay in their corners. The piece stands on six inlaid and tapered square legs. It has old brass oval handles. A similar sideboard is in the Metropolitan Museum of Fine Arts, New York City.



Block-front Chest of Drawers

AMERICAN, CIRCA 1770

IN FIGURED MAHOGANY with original brasses, of unusual design and extreme rarity. The body is equipped with four drawers showing raised and depressed blocking, and dressing table slide above. The base molding is shaped to conform with the blocking of the drawers. It stands on ogival bracket feet of exceptional delicacy and design. A typical Goddard piece.



King Hooper Mansion

THE KING HOOPER MANSION, built in 1745 at Marblehead, Massachusetts, is open to the public during the summer months as a branch of 89 Charles Street and of the King Hooper Shop. It is operated under the personal supervision of Mrs. Frances M. Nichols.

Each year the house is completely refurnished with a collection of old American furniture and small decorative objects which represent the most painstaking search in collecting. Its fourteen rooms are arranged so as to be of instructive value to those who are interested in decorating their own homes with appropriate period furnishings.

From the viewpoint of architecture, as well as of furnishings, the King Hooper Mansion is in reality a museum, but with the added warmth and color of a family home. In fact, this old mansion still seems to have stored up within it the hospitality of past generations, which it extends to those who visit it today.



The Front Hall

VIEW OF THE front hall showing the unusual double staircase which runs straight to the top of the house. A glimpse of the pine room is seen through the main dining room which opens off the entrance hall.



The Pine Room

THE CHARM OF early pine paneling is best expressed in the breakfast room. Rare old pine pieces in this room are supplemented by early pottery and interesting wooden utensils.



A Chippendale Bedroom

A BEAUTIFUL CHAMBER on the second floor containing fine pieces of mahogany and walnut. The textiles in this room, and those throughout the house, are of the eighteenth century or earlier. The room is hung in purple and white toile de Jouy.



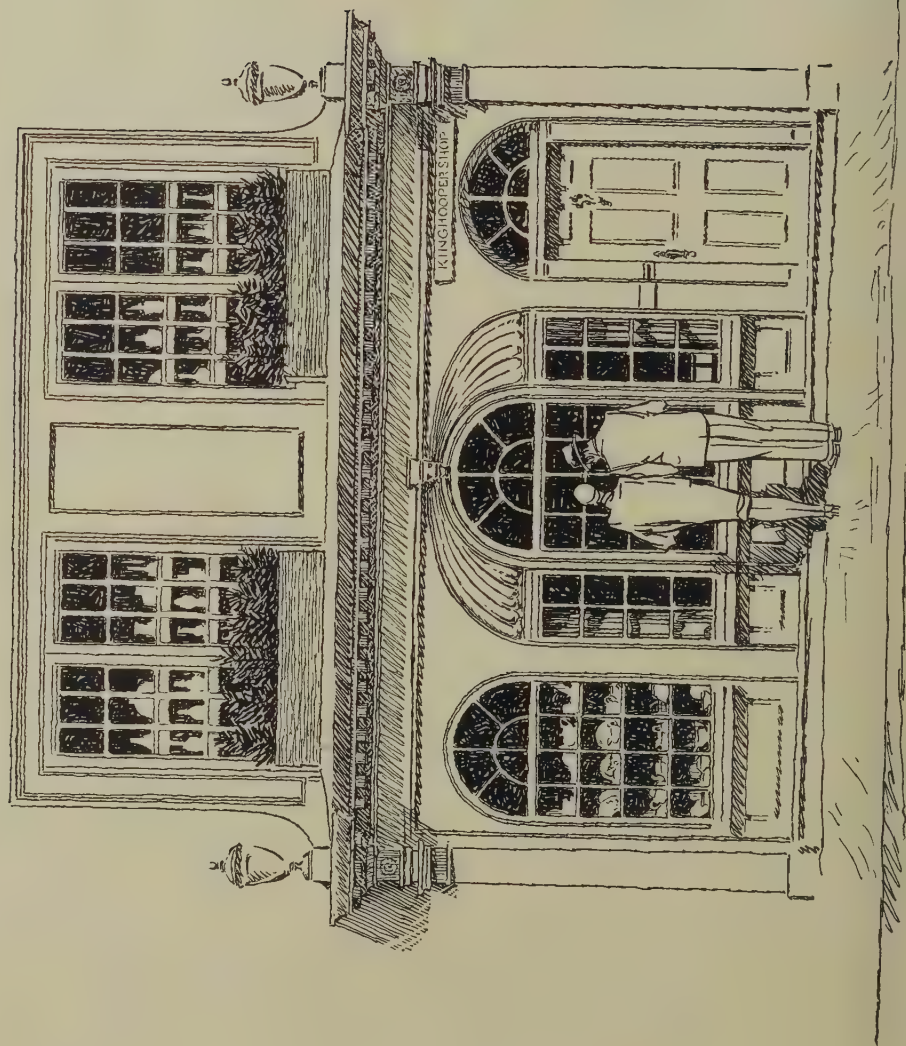
Rose Drawing Room

THIS ROOM HAS a high paneled dado and a very fine dentil cornice. The furniture is of the mahogany period, principally Sheraton and Chippendale. This is one of two drawing rooms in the house. The other, the Queen Anne drawing room, contains a collection of earlier pieces in walnut.



The Ballroom

THE BALLROOM extends across the entire width of the Mansion, and contains twin fireplaces, dome ceiling and other interesting features. The furniture and decorative objects displayed in this room alone represent a large and comprehensive display.



The King Hooper Shop

THE KING HOOPER SHOP, 73 Chestnut Street, Boston, was established in 1926 as a separate part of Mr. Sack's business, under the management of Mrs. Frances M. Nichols. Its purpose is to present to collectors, in addition to antique furniture, a complete selection of the rarest pieces of porcelain, pottery, glass, textiles, and small objects obtainable, together with a contemporary decorative service. It contains a group of paneled rooms from old New England homes which makes an appropriate setting for the objects displayed.

The King Hooper Shop is considered one of the most unusual and attractive city antique shops in this country.



Near the Entrance

SHOWING OLD New England paneling and an interesting grouping of furniture and decorative objects. The walls of this room are painted cream-yellow, and the inside of the wall cabinet over the fireplace blue-green. This cupboard contains a rare collection of yellow resist lustre and old red and yellow sulphur-ware. An extremely fine Bilboa mirror is shown at the right.



The Pine Room

INTERIOR VIEW OF the pine room paneled in original old New England feather-edged boards with heavy beams and rafters. Collectors may step from Chestnut Street into an atmosphere of the 17th century. They will find in this room a comprehensive collection of useful and decorative objects of the period.



A Pine Cupboard with Pewter

SHOWING AN EARLY New England corner cupboard in natural pine with scalloped shelves and painted interior. The cupboard contains a collection of American marked pewter. A rare American maple and pine joint-stool is in the foreground.



A Corner of the Pine Room

SHOWING AN UNUSUAL recessed window with shelves which contain a collection of Ludlow bottles. An early New England pine chest, courting mirror, and kitchen utensils complete the group.



A Group of Glass

UNUSUAL WALL CUPBOARD in one of the paneled rooms which contains a collection of rare American glass including examples of Stiegel, Wistarberg, and three-mold. It illustrates most clearly the ability of the shop to locate and buy the finest of small decorative objects, objects which are a joy to collect and to use.



A Group of Lowestoft

CORNER CUPBOARD containing rare pieces of Chinese Lowestoft with eagle decoration, including specimens of Martha Washington type. Lowestoft of this character, now practically unobtainable, was among the choicest possessions of our ancestors.

Rare and Valuable American Antique Furniture

MUCH HAS BEEN written and said about the limited number of American antiques. As a matter of fact, they are to be found in abundance. The real scarcity exists only in worth-while pieces; in fine examples in original condition which can definitely be attributed to American cabinetmakers.

For the purposes of this brief article, let us divide our native furniture into two groups: One, early American, which includes oak, pine, and maple. The other, Colonial or American Georgian terminating with the Federal period, which includes the later pieces made of rarer woods.

Early American furniture is appreciated by collectors chiefly for its splendid craftsmanship, its carefully selected woods, its graceful turnings, and its fine proportions. It is needless to add that age and originality are of prime consideration. This type of furniture lacks the beauty of later and more sophisticated periods because it was designed for simple home use, with first thought to utility and sturdiness of construction.

We cannot hope to find original finish on pieces of the period. But if their full value is to be retained, great care must be exercised in refinishing. Marks of usage must not be obliterated. They are the lines of character which age brings. To remove them is to take away that charm which is so important a part of fine furniture; and, of course, to lessen the resale value.

There has been some talk recently of a lack of buying interest for early American furniture. That may be true as regards ordinary pieces, but fine old pieces represent, as always, a worth-while acquisition and will command their price at all times.

The Colonial or Georgian Period has been called the Golden Age of furniture. During the period our most beautiful designs were created, and as for workmanship, that of the 18th century craftsmen has never been equaled. Small wonder, therefore, that the work of that period still remains an inspiration to our modern designers and cabinetmakers.

The furniture made in America closely follows the design and construction of English pieces, with a tendency towards greater simplicity due largely to the difference in living and social conditions in the colonies. By the year 1750, we had cabinetmakers in this country who rivaled the master craftsmen in England

and pieces correctly attributed to their workshops are of great rarity. These are *exceptional finds*, but any well-designed piece of furniture of that period in original condition is valuable.

These examples of American craftsmanship have been, for the greater part, in old families and have not suffered any serious abuse. Of course, a certain amount of repair work may have been done. All furniture has to be treated periodically for certain ailments, as for instance, regluing, minor adjustments and replacements. And even under the best conditions the outer skin of the finish of furniture is frequently damaged or discolored. However, cleansing and restoration must be accomplished without disturbing too much of the original finish. This work is of the utmost importance and can only be entrusted to experts.

Since much of the finest old furniture available today is being purchased from its original source, that is, from family descendants, there are few bargains to be obtained. For that reason, such antiques are not to be found frequently in small country shops. Only the experienced dealer can afford to handle them.

It is with satisfaction that we offer for sale only the best of genuine old American furniture procurable. We believe that such pieces represent a good investment at the time of purchase and offer excellent prospect for enhancement of value. We strongly urge their purchase at present-day prices in the belief that they will soon become priceless.

Expertizing Old Furniture

IT HAS BEEN said that everything that possesses any value as a work of art has been copied with intention to deceive. There is nothing really alarming about this situation. It has existed for many centuries, in fact long before furniture, as we know it, was even thought of. Fortunately, knowledge has always kept pace with the imitator and, contrary to the amusing statements of magazine articles, the expert is seldom fooled in detecting the work of the faker.

Writers have attempted to outline the salient points which establish the difference between genuine and spurious furniture. Much of this instructive writing was originally done in Europe and copied by American writers almost verbatim. It is needless to say that the methods of fakers in England, France or Italy have no appreciable bearing on American antiques and generally speaking an understanding of them is useless in judging our furniture. For instance, there is little use to search for fake or other wormholes in American furniture because worms apparently did not thrive in our climate. The faker of American furniture makes little use of ink stains, nor does he paste old newspapers in drawers. The point which these writers fail to stress sufficiently is expressed in three words: "Importance of Knowledge", and there is no short-cut to knowledge in judging antiques. It comes only with study and careful examination of hundreds of actual specimens.

A few collectors and dealers have specialized in the study of American antiques to such extent that they may be properly called experts. From their deep interest in this subject they are qualified to give expert opinion, and are usually willing to share their knowledge with those who honestly seek information and guidance in purchasing genuine old pieces.

In any discussion of experts, it is important to state that while one may have a general knowledge of all antiques one is rarely expert in more than a particular branch. The field is so large, and each subject requires so much continuous study, that it is necessary to specialize in order to become a connoisseur.

What word, then, can we give that will be of real benefit to collectors of antiques. Seek the advice of those who are experts in their particular field. Give them your confidence unreservedly and we believe you will receive in exchange guidance that will safeguard you from many pitfalls, as well as valuable information for your book of antique knowledge.

A Word About English Antiques

CERTAIN PIECES of English antique furniture are included in the Sack collections in order to meet the demands of collectors.

These pieces are, to a large extent, the prototype of those made in America, and include dining tables, upholstered sofas, and sets of chairs which were originally made in small quantities in this country and are no longer generally available. This furniture is selected with the same care used in assembling rare American pieces and each specimen is true to period—an original antique—and is sold as English.

There is so much confusion about imported furniture and its sale by American antique dealers that a few remarks on the subject may prove interesting.

England was the originator of period designs in furniture which were copied and adapted to our own uses by American cabinetmakers. Much of this English furniture of the more simple design was originally exported to this country, the more elaborate and finer examples naturally remaining in England. Contrary to what newspaper articles lead us to believe English antiques of exceptional merit bring as satisfactory prices today in England as they do when sold here. No great number of her best specimens, therefore, are sent to this country for sale. The English people, ever slow to change their customs, have been faithful to the work of their 18th century cabinetmakers and have continually copied their designs, just as our modern manufacturers are now copying the classical type of furniture for present-day use.

Many of these copies are being brought to America as genuine antiques of the period when in reality they are only from 40 to 75 years old. Under the laws of our country these pieces should not be admitted through our customs duty free. Our customs officials are doing their utmost to classify this furniture properly but it is no simple task, because shipments frequently leave England with the necessary credentials. Furthermore, the designs are identical with the original 18th century pieces except that the materials and workmanship *are not of the period.*

This type of furniture is not to be classed with the fake. It is more properly labeled "second-hand furniture" and as such is not worth the price of genuine antiques of the period.

Guaranteed Antiques

THE QUESTION of written guarantees by antique dealers is one which has received much publicity of late. Generally speaking it is a satisfactory arrangement. We would, however, call attention to certain facts concerning it.

In the first place, there is nothing new in the written guarantee. Some dealers have long been accustomed to giving one to their clients, not so much as a proof of authenticity but for inventory and insurance purposes. In the second place, a guarantee, even though unmentioned, has always been part of transactions made with reliable dealers. When there has been unintentional misrepresentation such dealers have been not only willing but anxious to make restitution. In the third place, there is grave danger in always accepting the word "guaranteed" as final proof of authenticity. The antique business, like every other business, has its rogues and its ignorant traders. The latter mean well but they simply do not know. And mere good intentions are not enough in buying or selling antiques. A guarantee from a dealer who is honest but ignorant about antiques is really small protection. As for the former—the rogues—the more said the better. They guarantee anything, even the most palpable fakes, and they do so in the hope that they will not be found out. If they are found out, they know that there is no penalty. They simply accept the return of the misrepresented goods, say they are sorry, and look for new victims.

Reliable dealers throughout the country are trying to establish higher standards for their own as well as the collectors' protection. They are doing their utmost to keep the matter of the guarantee inviolate, in the hope that the day will soon come when its improper use will react at once to the absolute discredit of those who take advantage of it.

Comparative Values

NO DISCUSSION of values is complete without considering the influence of auction prices. Priced catalogues are very much in demand, and are furnished to a large mailing list. These catalogues are used by dealers and collectors, alike, for comparative purposes. Unfortunately, auction prices are no criterion as to the true worth of antiques because so many extraneous influences are brought to bear on these sales. The result is that the prices obtained are for the greater part unreliable and in many cases even mystifying.

In the excitement of bidding by those who do not make a business of attending sales, pieces are often carried higher than what might be termed their present-day worth. It is equally true that a rare specimen may not be for the moment in particular demand, and is consequently bid in at an extremely low price. Again, one can readily understand that two antique enthusiasts well supplied with money may on occasions run an article up in price until the one with the weaker heart, or smaller purse, drops out of the running.

The natural conclusion is that varying and uncontrollable conditions make or break prices at auction sales. No particular price precedent can, therefore, be definitely established by them.

In any comparison of the prices of antiques, we must remember that anything which pertains to manual labor is individual. There are no exact duplicates and each article must in some measure be judged on its own merits. For the rest, of course, the price of antiques is affected largely by the same economic forces which affect the prices of other things: supply and demand. With a limited supply of fine antiques, and a growing appreciation, prices are naturally mounting. And they will continue to mount, without question, in the years to come.

Sack

DISCARDED

Israel Sack collections of American
Antiques

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